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EXAMPLES OF AMERICAN POTTERY

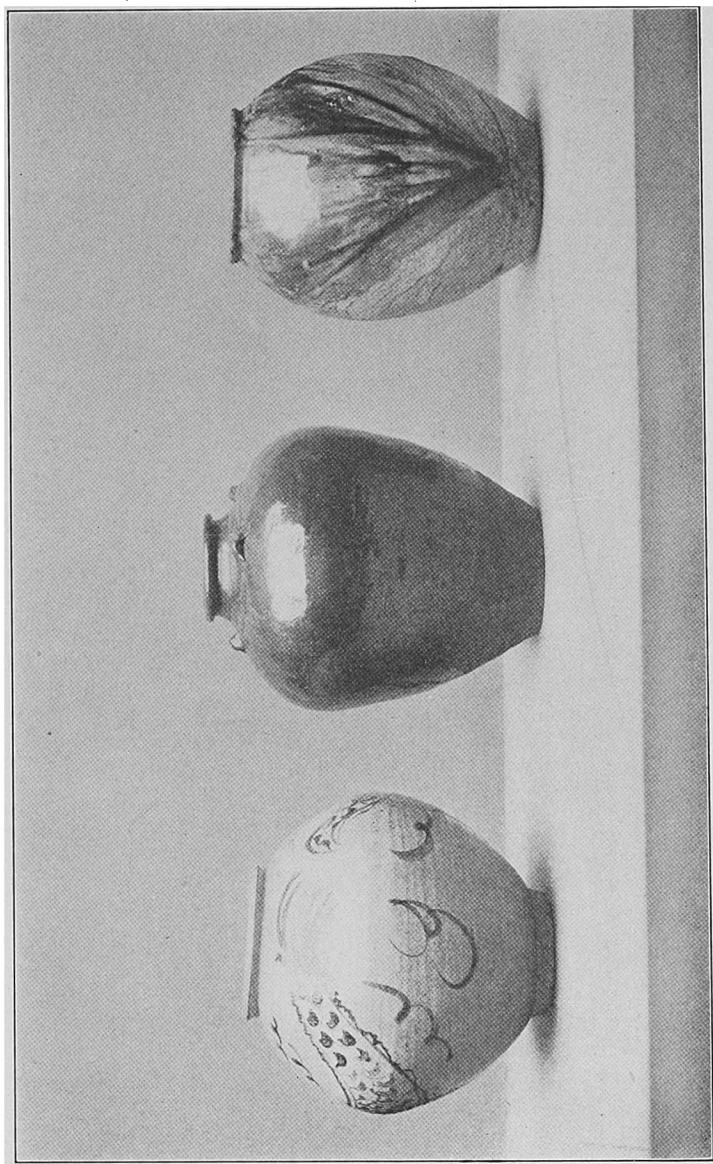
### POINTERS ON AMERICAN POTTERY.

An important American development is the growth of the pottery industry. Today the factories of the United States are producing Rockingham ware quite as good as England's vaunted production; Belleek china that compares with Ireland's egg shell treasures; Delft quite as good as the famous product of Holland, and an excellent imitation majolica in such quantities that it has caused the real product to rather pall on the taste.

The two leading pottery centers in the United States are East Liverpool, Ohio and Trenton, N. J. The factories of the country now employ more than 20,000 potters, 3,500 of whom are women. The annual value of this class of goods has now passed the \$20,000,000 mark. A dozen American potteries are now doing distinctive work in pottery and porcelain.

The Dedham ware, formerly known as Chelsea, is noted for its grayish white color, its soft shades and blue colored backgrounds. This company also reproduces the "dragon blood" of China, and the "crackle" ware of Japan. In contrast is the vivid coloring of the Losanti ware, cleverly reproducing Chinese and Oriental designs, made from clays of the Ohio valley. The discoverer of this process has also produced excellent examples of the celebrated Persian and China "grain of rice" ware by piercing the paste and filling in the spaces with glaze.

"The famous Grueby ware of America is a semi-porcelain body decorated in conventional floral designs suggestive of the life and art of the ancient Egyptians, the texture of the enamel being as soft and smooth as dressed kid. Most of the ornamentation is in relief, and it is all made by hand by young women graduates of art and normal schools in Boston. They also reproduce the "crackle" ware similar to that famous in old Corea. In New Orleans the students and graduates



ANTIQUE KOREAN AND JAPANESE POTTERY  
Emulated by American Makers



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of the Sophie Newcomb Memorial College at Tulane University have put on the market an artistic line of modern work, the decorations being favorite Southern designs, such as cotton blossoms and sugar cane. The famous Rookwood works at Cincinnati, to whose success Mrs. Bellamy Storer greatly contributed, has produced notable effects in soft colors with decorations blending cleverly with the background.

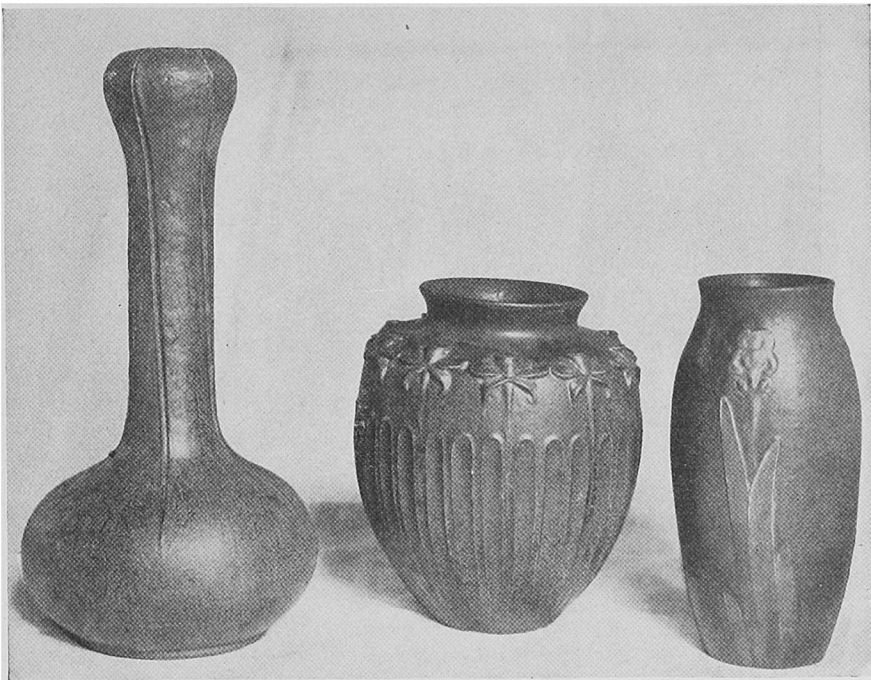
George E. Ohr of Biloxi, Miss., has for twenty years been designing, making and decorating a peculiar pottery all his own, twisting the clay into wonderful designs with his fingers, producing convolutions that make the work distinctive. He uses a tough red clay and glazes it at a low temperature in order to secure a peculiar metallic lustre. At Nashville, Tenn., several years ago a teacher of art added pottery to her studio work, and it was owing to her enterprise that the art world got two new designs, the "Pomegranate" and the "Gladstone." The first was so designated on account of its rich red glaze, which was discovered from a furnace accident. Enterprising workers at New Bedford, Conn., have produced an unusual pottery called "Scarabrone," because of its distinctive characteristics. The sacred scarab and other Egyptian figures are used in its ornamentation, and the colors range from dark bronze through reddish copper to sage green.

Pottery making was one of the first industries of the American colonies. Before 1649 early Virginia settlers had taken red clay from the hillsides and fashioned serviceable ware for the good wives and slaves to use. The Dutch settlers up in New Amsterdam were not far behind, and after many trials and much discouragement finally put before the delighted colonists a ware that was almost equal to their beloved Delft. The work spread, and to-day interested archaeologists may find the remains of old kilns at South Amboy, N. J.

Some of Josiah Wedgwood's dissatisfied workmen left England during the colonial times, shortly after that worthy had made for good Queen Caroline a cream colored ware known as "queens-ware." These men were determined to set up potteries of their own on this side of the Atlantic. Although these potteries failed, they taught Wedgwood the value of American raw material, and for a long time he imported clay from the country of the Cherokees, 300 miles from Charleston, and an even superior kind from Florida.

About the time of the civil war a pottery was run at Bath, S. C., by negroes. The slaves did most of the work at idle times and were allowed to divert themselves by making designs of their own. As a result the museums and private collections have been enriched by some novel "monkey jugs." These water bottles resemble some of the prehistoric pottery and bear every trace of inherited savage ideas of art. The American museums are filled with many queer and interesting pieces of quaint ware and china that the early fathers made with what crude materials and tools they first found. Some of these are excellent bits of work.

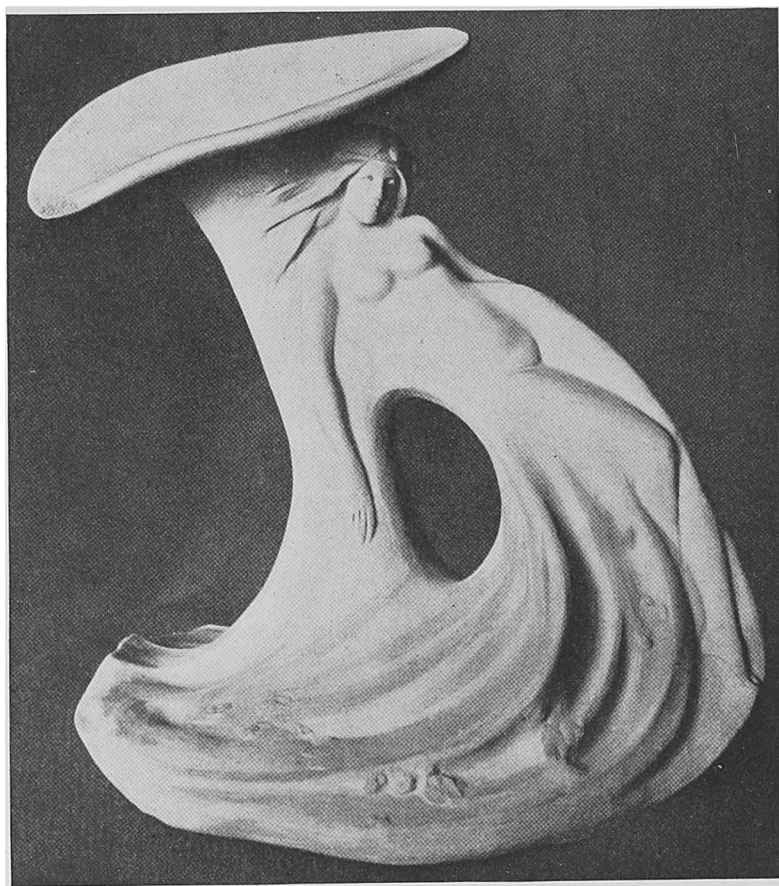
There are examples of "Parian" ware that resemble the famous marble of that name in its purity and smoothness. The famous "Bennington Parian" has white figures on a blue pitted ground. "Tortoise Shell" was one of the odd wares of the early times that is now found



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chiefly in museums. "Sgraffiato," or incised red ware, and quaint "slip" dishes inscribed with verses or mottoes around the rim, are treasures that are greatly sought after by the collectors of American art. Judge Hemphill owned a pottery celebrated in Jackson's time, and the "Hemphill" ware with its 140 different designs and standard patterns is of great value. Portraits of Presidents and great statesmen on old pieces of pottery prove that the art was not sleeping in the early nineteenth century.

C. B. I.



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